

The Search for the Authentic Holiday



A documentary script for an explorative 20 minutes documentary
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INTRODUCTION

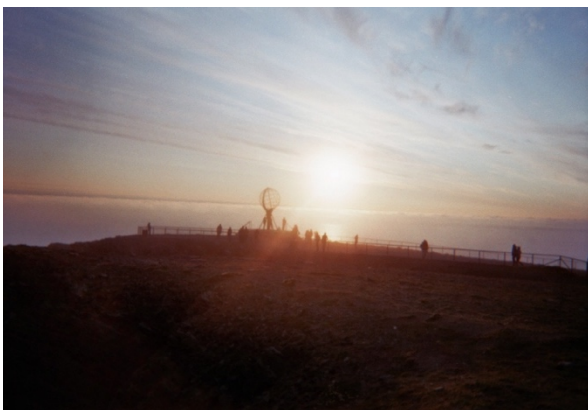
In 2019, six months before the corona pandemic started, I traveled through Lapland. Not the most common place to spend the summer holidays I would say. But I just graduated from the Netherlands Film Academy, I felt free and ready for the new chapter, so I wanted to do something 'special'. However, as superficial as it may sound, I wanted to go to a unique place, not just a 'regular' destination like France, or Italy. I wanted to see the former *no man's land*, to drive on the endless roads through the green, hilly landscapes. And I wanted to see the Midnight Sun. So, in July 2019, I traveled to the North Cape, which is the northernmost point on the European mainland. The place is known to be one of the best places to see the Midnight Sun. From a majestic cliff, you can stand on a plateau to overlook the endless ocean, facing north, looking at the *end of the known world*. There is also a visitor center, a snack bar, a gift shop, and of course the iconic globe. I arrived at the North Cape just before midnight. I remember it was quiet, there were a few other people, mostly hikers, resting from a long walk and enjoying the view. I saw the sun hovering on the horizon, it was very beautiful. Just like the other hikers, I took pictures with my camera (left picture below).

I was enjoying the view, looking at the sun, when suddenly, it must have been around 00:30 AM, I heard the sounds of different buses. I looked behind me and I saw more than ten buses stopping at the North Cape. The doors of the buses opened and hundreds of people stepped out of the bus. It was like an ant colony took over the whole North Cape: hundreds of people entered the plateau to take a selfie with the iconic Globe and drink a beer at the local snack bar. After fifteen minutes, they went back to the bus again. They left as suddenly as they arrived. In the meantime, their cruise ships waited for them at the Honningsvåg Port.

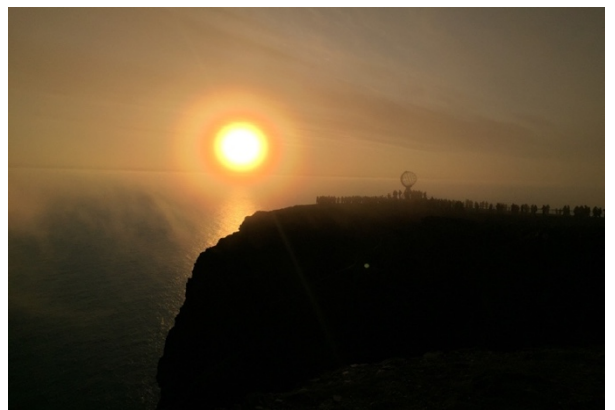
I witnessed this scene with amazement and contempt. I saw the Northcape completely transform in less than five minutes. From a quiet, peaceful place to a crowded, noisy place, chock-full of people. Did these people even see the Midnight Sun with their own eyes, or did they only experience the trip through the lenses of their cameras and mobile phones? Why did they come here in the first place?

When thinking about this, I immediately realized that I was putting myself above those other people who visited the North Cape. I was looking at them with contempt, judging them for taking over the place, while I was part of that takeover as well. It got me wondering about my role in this play. Why was I at the North Cape? And why did I also feel the need to capture the Globe and the Midnight Sun? What is exactly what we are looking for during our holiday nowadays?

This question became the starting point of this experimental short documentary. A documentary that will establish our growing need to capture everything and what this phenomenon says about our desperate attempts to shape our identities.



The North Cape – time: 00:00 AM.



The North Cape – time: 00:30 AM

LOGLINE

Social media plays an increasingly important role among tourists: who we are gets determined by the photos we share. This documentary explores the other side of the photograph. It shows the desperate attempts of human beings to capture every single highlight of our vacations. Why do we feel the urge to capture everything and how will this phenomenon affect the way we look at the things around us?

SYNOPSIS

Tower of Pisa, Italy

It is a soft, spring twilight. The sun has almost made it over the horizon. The soft, diffused light from the sky reveals the upcoming sunrise. The chirping sounds of the birds announce that a new day has officially started. Like an alarm, although Mother Nature is already awake. The sun slowly hovers over the rooftop of the medieval, yellow building. The freshly cut grass turns bright green. The color is so powerful, it makes you want to close your eyes. Whilst the sun reveals the giant square, the sounds of the surrounding increases your awareness. A distant, offscreen, noisy sound becomes louder. A street sweeper enters from the right side of the frame. The mechanical, disturbing sound echoes in the square. The vehicle sweeps the footpath to lean it of the last litter and debris. As the vehicle disappears from the frame, a peaceful sound remains. But before the calmness can take over the square again, a man enters the frame. From the point of view, the man seems small: he almost looks like a LEGO minifigure. He's wearing sunglasses and Bermuda shorts. A woman follows him and shuffles into the frame. The man comes closer but stops halfway. He turns around and puts his arms in a certain position. He freezes. The woman grabs her iPhone from her pocket. "Say cheese", we hear from afar. "Cheese", the man shouts. He strikes another pose. And another. His girlfriend keeps on holding the camera. The man jumps. 'Click'. He grabs an attribute from his backpack. We can't see what it is, but he holds it in a certain position and poses again. This goes on for another five minutes. His girlfriend is getting impatient. "Now it's my turn", she snaps. They switch roles. "Quickly", we hear her say. "I want to get a few more pictures before the tourists arrive."

In this experimental documentary, I am going to film different tourist attractions across Europe during the high season. I believe our behavior in terms of traveling and tourism, has changed over the last ten years. Where holidays used to be a time to relax and recharge, it is now seen as an opportunity to seek new adventures and try out new things. Two years of lockdown and climate change haven't stopped us from exploring the world. But, more importantly: we not only want to travel to new places, but we also want to *share* our journey with the rest of the world. *Picture or it didn't happen* seems to be the new slogan of tourists nowadays. Everything that we experience during our holiday needs to be captured. Pictures furnish evidence. Something we hear about, but doubt, seems proven when we're shown a photograph of it. Holidays are becoming a self-fulfilling prophecy that cannot be missed. And social media has become the Walhalla in which those images and pictures shape meaning. We are looking for a unique and authentic experience while we are traveling. Traveling becomes part of our identity: doing unique things makes us unique human beings. But those unique things need to be captured, otherwise, it doesn't count. Hence, we decide to climb mountains, even when we don't have any experience doing so. We risk our lives by dangling our legs over the edge of a cliff and defying dangerous crossroads in order to stand in one straight line with the Eiffel Tower. We are not satisfied until our experience becomes sealed with a picture.

I want to film this phenomenon. I want to capture *the capture*. To establish our increasingly growing need to improve, polish, and boost our identities by making and sharing pictures of ourselves and the things we experience during our holiday.

The way we behave on vacation: how we move, how we interact with our surroundings, how we connect and disconnect, and how we perform these repetitive actions, almost feels like a choreography. Tourism today means taking part in a public performance: a show, a parade, a spectacle. I want to make this – almost melancholic – pattern visible in this film.



Kjeragbolten Rock, Norway

A round stone block wedged solidly in the crevice of the Kjerag Mountain in Norway, almost one kilometer above sea level. At first sight, this mountain looks rather untrodden. You can hear the sound of the wind blowing through the valley. From behind a rock, we hear laughter. The camera reveals the presence of fifteen people, leaning with their backs against a rock. The people are waiting, a queue has been formed on a very narrow path, half a meter separated from the enormous abyss. The queue consists of adults and kids who are testing their bravery by wanting a photograph of themselves, standing on the rock that balances above a daunting drop. It demands some nerves and a giant leap of faith while they try to hold themselves together and refrain each other from looking down, at the gaping mouth of the abyss. One slippage and this picture on the Kjeragbolten could be fatal.



This experimental documentary will consist of static, tableaux-vivant shots. Every image will try to capture the search for an authentic holiday, viewed from the perspective of the environment. The environment will look back at the tourists, who are looking at them, through the lenses of their cameras and iPhones. The environment can consist of different objects: it can be the tourist attraction itself, it can be a mountain, a tower, a lamppost, a tree, or a building. It will always be filmed from a perspective that doesn't have a soul, memory, personality, or heartbeat as we human beings have. It's like the world is observing us. The tables have turned. They aesthetically observe us: they are picturing us.

For me, this film is about the other side of the photograph: the making of the perfect holiday picture. I want to capture the strive to make and capture lasting memories. I want to create a visual paradox: a holiday abroad is a rare luxury for so many. People who can travel abroad, arrive in a peculiar country, where they take possession of space in which they are insecure and unguarded. However, whilst they traveled across the world to be at their dream destination, in the act of obsessively making thousands of bits of perfect content to show to their friends, family, and colleagues back home, they're lost in their viewfinders and not aware of their surroundings at all.

Eiffel Tower, Paris

One of the busiest crossroads in Paris, with different hectic multi-lanes. A place where cars, motorcycles, cyclists, pedestrians, trucks, and street vendors are coming together. The route offers many challenges and accidents happen frequently. In this rather crowded space alongside the Seine, tourists gather at probably one of the most inconvenient and dangerous places: the median strip of the Pont d'Iéna. Since the median strip is exactly in one straight line with the Eiffel Tower, it offers tourists the great opportunity to make a symmetric selfie with the famous wrought-iron lattice tower. The median strip turned into a tourist spot: where tourists stand in the middle of the 50km road, whilst vehicles with increasing driving speed drive by. One misstep or one distracted driver could cause an enormous accident. Still, it doesn't stop tourists from organizing photo shoots in the middle of the bridge.

DRAMATURGICAL STRUCTURE

This documentary will be filmed in different locations, scattered over some time. However, I want to pretend this film captures what the life of a tourist attraction looks like in one day. So, the film will follow the day structure: the first scene will take place in the morning, right before sunrise, when the tourists are still asleep and the environment slowly awakes. Gradually, as time passes and the sun reaches its highest point, we'll establish how tourists take over: how they act and react to their surroundings. When the evening falls and the daylight is fading, the tourists slowly disappear. They have left their traces. Some places have been left to rack and ruin. Plastic packaging flutters in the wind in the tall grass. Crushed sunglasses still lying on the cold ground. However, amongst the debris, gems can still be glimpsed. After the street sweepers cleaned the paths, the natural environment takes over again. It can finally relax. Another day has passed. Time to prepare for a new one.

This film will be mainly focused on capturing the capture: showing the need of human beings to capture the lasting memories of their holidays. Tourism not only creates the physical landscapes which we experience, but it is also a major element constituting the way in which we see our environment, other places and cultures, and the way in which others see and represent us. Nevertheless, the film will also shed light on the consequences of this behavior:

The environmental aspect:

The total transformation of a place

A place without tourists: something we strive for, in order to create an even more authentic image of ourselves. We want to be unique, so we want to travel to undiscovered places. Tourists take over even the most unreachable places: from the most northern point to the most southeast point of mainland of Europe (and even beyond). From the highest mountain to the deepest cave: tourists are everywhere. Whereas the Lonely Planet travel books used to function as our main guides to show us new places: now social media and the internet have taken a more prominent role in choosing our destinations. The more adventurous, and unique the post on Instagram, the more likely people will save the picture and travel to the same place. Places have become more accessible. You place a pin on Google Maps and you transform a place into a tourist attraction. The Kjeragbolten Rock in Norway got discovered because the pictures of people on the rock went viral. Ever since, a line has been formed with people waiting to get a picture of them, balancing on the small rock. The North Cape became a tourist place, because of its iconic globe. The globe is now seen as the ultimate proof, to show your friends and family that you reached the most northern point of the mainland of Europe. Hence, a selfie with the globe can't be missed. Some tourist places, like the Eiffel Tower in Paris, or the Trevi Fountain in Rome, are being visited every day and night – it's a tourist attraction 24 hours a day. But some places, like the North Cape, are only crowded for a short amount of time, for example during the Midnight Sun. I am interested in showing this transformation: a quiet place that turned into a different atmosphere within minutes, before it transforms back to normal. The ironic part is, that tourists think they visit a unique place, while in fact, everybody has the same motivation and the place loses its uniqueness. We do everything in our power to photograph the place without other tourists. But by doing this, we all make the same picture. This given fascinates me. Change is perhaps a constant feature in tourism, but the spaces of tourism and the nature of spatial reality, our sense of place, are now being transformed much more rapidly. I am very interested in the conceptual nature and especially the processes transforming the idea of a destination.

The ecological aspect:

Our footprint

In this film, I want to add short intermezzos, where I want to show how we, as tourists, constantly travel. We arrive and leave places. The transport industry has gained a vital place in the global network system and is probably one of the most important components of the tourism infrastructure. It has become easier for people to travel from one place to another because of the various modes of transportation available. We take airplanes, rent cars, sleep on cruise ships, and leave an enormous footprint. Although I don't aim to make a film about climate change, I want to examine if the consequence of traveling can play a small role in the 'bigger' storyline: it can add a melancholic tone. In these intermezzos, we see airplanes landing and cruise ships arriving, filmed from the perspective of the environment. As of the mountains are looking down at Honningsvåg Port, where every summer more than 100 cruise ships (with an average capacity of 3000 guests) arrive and depart. By choosing the perspective of the environment, I want to cultivate the suggestion that the environment looks desperately at how we keep on taking over places.

The social aspect:

The loss of connection

In this film, I want to establish how our need to capture everything around us, detaches us from the people who are physically around us. During my research, I often noticed how couples, who were traveling together, experienced the same event separate from each other because they were both so busy taking pictures, they somehow forgot the other's presence. People tend to forget to celebrate this small moment of happiness with each other. To look at the Midnight Sun and softly pinch each other, to involve the other person in this precious moment. We as tourists only experience those precious moments through the lenses of our mobile phones. This given is a growing paradox, since we are taking those pictures in the first place, to connect with our friends back home. Our self-image doesn't evolve in a vacuum. We feel a profound need for social contact. We strive for love, belonging, and connection. But we're searching for it in the wrong place: we are seeking a sense of belonging online. By doing this, we lose contact with the real world. We forget to be in the present moment. This is also a melancholic component, that I would like to intertwine in this film. For me, the only exception to this growing issue is children. Children have the powerful gift to experience certain events quite intensively. They are not yet enchanted by the influence of social media and the need to improve our identities. Children are pure, they can easily cultivate a mindset of wonder. I am thinking about filming a scene where children are in contact with the environment, by looking directly at them. Can we get inspired by children and their way of looking directly at the world around them?



MY ROLE AS A FILMMAKER

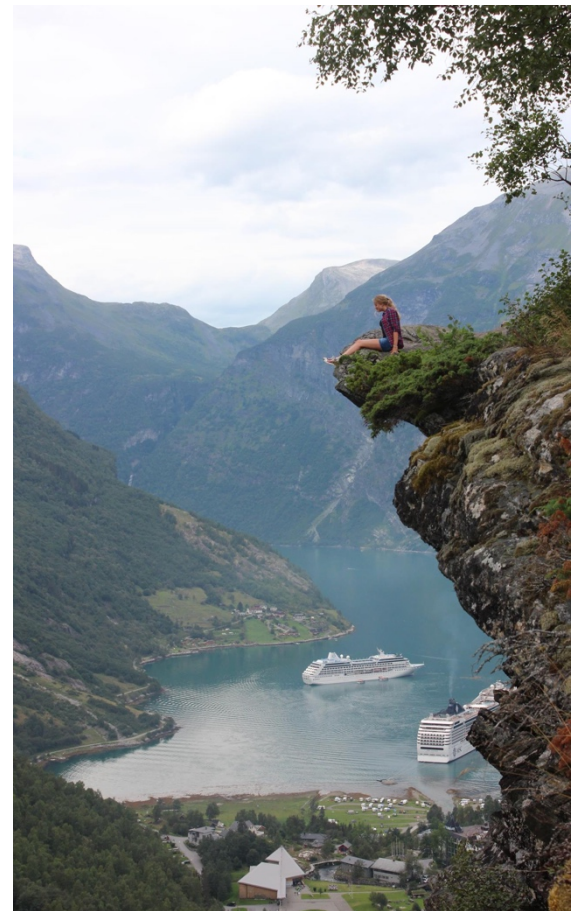
I see this film as an observational documentary, in terms of narration. Since I am pretending to take on the perspective of the environment, I want the narration of the film to feel like we experience the story from the perspective of the environment. We will not follow the tourists, we will only observe them from a distance. I attempt to show things the way they are. However, I will not exclude myself from the storytelling. From the start of this project, I used myself and my experiences as the main source during the research. As I described in the introduction, I sometimes tend to feel superior to other tourists while exactly, I am a tourist and traveler myself. And I also can't deny the fact that with this film, I am also capturing something. I will also experience tourist events through the lens of my camera. When I go on vacation, I also feel the urge to take pictures of everything and share them with my family and friends. I would be a hypocrite if I don't involve myself in the story. This growing issue concerns us all. I don't want to point fingers. I don't want to make a distinction between 'them' and 'I'. I just want to film a sign of the times. Therefore, I want to be an active participant in the film. I will sometimes appear on camera, or I'll say something offscreen. We see me trying to take on the perspective of the environment, experimenting with the perspective, and commenting on scenes afterward. I am playing with the idea to appear in the final scene of the film, when I want to capture this moment of filming and taking a picture of the camera, in a certain scenery. I am aware of the fact that this method is not in line with the observational approach, but I want to examine if I can combine those two styles. For me, it is paramount to involve myself in the story. With this film, I want to reflect on myself and my behavior. I want to be critical, but tender at the same time.

MOTIVATION

In 2014 I traveled through Norway. During my trip, I made a pit stop at the Geiranger Fjord, because I read in my Lonely Planet Book that one of the best 'Cliff Photography Spots' was there. So, we stopped. I still remember feeling my heart skip a beat, as soon as I climbed over the small fence. I handed over my phone to my dad and told him to stay there and wait till I gave him a sign. I started walking, slowly climbing to the top. I found myself perched on a narrow ridge with a dizzying view of the valley below me. I tried not to think about the height too much. In the meantime, I tried to find something to hold onto. I leaned against a rock on the right side to stay away from the abyss as far as possible. Step after step, I shuffled to the top of the cliff. Finally, I arrived at the small platform. I had planned to stand on the platform, but as soon as I arrived, I couldn't stand on my legs. My whole body was shaking, and my legs felt like overcooked spaghetti. I remember I got frustrated with myself. I tried to calm down, but I was conquered by my fear of heights. I heard my dad screaming if I was okay. I yelled back that everything was okay and decided to sit instead. Little by little, I shuffled towards the cliff with my bum over the cold rock. I wanted to dangle my legs over the edge of the cliff, which would create a more adventurous effect. But my body completely froze. I couldn't move any further. I was 30 centimeters separated from the abyss, 1750 meters above sea level. I could feel the fresh, icy wind from the valley on my face. I inhaled and tried to give my dad a sign, but my mouth was too dry. I waited a few seconds with my heart in my mouth.

'JAAAAAAA' I screamed at my dad. It echoed through the whole valley. The moment I got home from my vacation in Norway, the first thing I did was post the picture my dad made on Facebook. I received 83 likes. It was 2014, and Instagram was still in its infancy, but Facebook was the online world that everybody wanted to be part of. The picture of me at the edge of the cliff is still one of my profile pictures on Facebook. If I look back at it now, I wonder if I would still do the same. I'm afraid the answer would be yes. And I know that I'm not the only one. When I see something beautiful, my first response is to capture it with my camera. I know this is a sad thing, but it is true. This tendency reinforces when I go on vacation. Not only do I want to capture the beautiful landscapes, architecture, and beaches. I also want to capture every dish of delicious pasta, every ice cream, glass of wine, and whatsoever. While I write this down, I feel ashamed. I feel superficial, spoiled, and banal. And still, I would like to examine my politics. Why do I feel the urge to capture everything? Why did I feel the need to get a picture of me, dangling with my legs over the cliff? What did I want to prove and why?

I think this has everything to do with our universal need to be seen. Our self-image doesn't evolve in a vacuum. What the outside world thinks of us, is just as important as the way we see ourselves. We strive for love, belonging, and connection. Our identities are affected by others. It arises in relationships with others. However, more importantly: we constantly compare ourselves with others. We measure ourselves against others and we want to be measured by others. We need others to gain a sense of self-worth, so we long for confirmation, respect, prestige, recognition, and status. We want to create an image of ourselves to preserve our self-esteem and we do everything in our power to maintain it. This



way, images have come to take over our lives. Mine as well. I have become an image and images have become to define me. And we polish, improve and rebuild these images all the time. Even when we go on vacation, which used to be a period of relaxation and calmness. Nowadays, it is another opportunity to work on our images and profiles. We form identity through curating those images and profiles. We forget that we're seeking this authentic experience in the first place because we are constantly measuring ourselves against others. We do this by sharing everything on social media: who we are gets determined by the photos we share.

When we talk about tourists, we always talk about others. For a long time, I didn't see myself as a tourist, I saw myself as a traveler or a visitor. When I saw this picture of me, dangling with my legs over the Geiranger cliff, I realized that I was a hypocrite. I was a tourist myself. I want to do something adventurous and unique when I go on vacation.

Tourism relates to themes that fascinate me: the fine line between real and fake, fiction and reality, subjectivity and objectivity: and the ability to create your own story while you are on vacation.

This matter also lies close to my heart, because I've been living in one of the cities that struggled most with tourism: Amsterdam. During my eight years living in Amsterdam, saw the city change. I saw how local stores closed their doors and were replaced by yet another waffle and Nutella store (which isn't even a Dutch thing). I took detours to avoid crossing the Dam or Leidse Square. Many of my friends moved away from the center because they couldn't stand the crowd anymore. Drunken English tourists have thrown my bike into the canals several times. I lived in Amsterdam while the City Councils removed the I AMSTERDAM sign when they changed the name of Zandvoort aan Zee into Amsterdam Beach, and when they build the ADAM Tower, to spread out the tourists across the city more.

One month before moving to Sweden, I visited the Van Gogh Museum in Amsterdam. When I walked into the exhibition hall to take a look at one of his most famous self-portraits: *Self-Portrait with Grey Felt Hat* I saw fifteen people standing in front of the painting. I noticed that all of them didn't look at the painting directly: they saw the painting through the lenses of their mobile phones. They were looking at the painting by making a picture of it. I looked at the self-portrait and wondered what Vincent van Gogh would think of it. I imagined him alive, looking at the people who were capturing him with their iPhones and cameras. This imaginative scene began the starting point of this artistic research project: can I make a socially critical film about tourism by taking on the perspective of the tourist attraction itself and showing the other side of the photograph?

What would we do if we find out that objects are looking back at us? Would we change our behavior, would we be able to look differently?

This explorative documentary is about looking. The way we look at the world around us, and how this world is looking back at us. Are we still capable to look properly at our surroundings? Therefore, I want to visually study how we interact and react to what we experience during our holidays and ultimately how this dictates how we define ourselves. By using myself as the starting point and main source, I am to make a film that doesn't polarize and points fingers, but rather invites us to look critically at our own behavior.

(AUDIO)VISUAL LANGUAGE AND REFERENCES

Cinematographic approach

As mentioned earlier in the script, I want to work with *tableaux vivant* shots. I aim to commit to carefully composed shots, filmed in long takes. In a way, every shot is framed as carefully as a good photograph. I want to use slow cinema to emphasize the painful, awkward, and worrying situations, created by human beings. I also want to examine if I can commit myself to a cinematographic style that holds a certain emancipatory potential for the audience. By not zooming in too often, I allow the audience to search for details in the image and see what they can discover. I want to create an ambient space and leave it up to the audience to stay within the wide-angle show, long enough, so they can search for details. By using wide-angle shots, I want to make my subject appear small against the location. This can be a great opportunity to make my subject (tourists) feel distant or unfamiliar. This documentary will be filmed from the perspective of the environment. The environment is observing the tourists. Sometimes, this perspective will be the tourist attraction itself, altered with shots filmed from its surroundings. According to this concept, the camera will be raised higher than the eye level of human beings. I also want to explore the use of slow motion.

The films of Austrian director Nikolaus Geyrhalter are an important reference when it comes to the cinematographic approach. All his films address social phenomena. His shots are always tripod mounted and often symmetrical. By working merely with wide-angle, long takes, he creates a comic and awkward effect. I want to work with that same stylistic approach.

Audio approach

Sound plays a significant role in this film. Whereas the cinematographic approach is mainly observational and filmed from a distance, the sound design brings us close to the spectacle. It will emphasize the hectic, crowded atmosphere when the tourists have gathered, in contrast with the serene, idyllic sounds as soon as the tourists left. We'll hear the cameras click, the incoming Instagram notifications, the restless movements, the murmuring sound of the audio guides, tourists coughing, breathing, and giving each other instructions in order to strike the right pose. The sound design embodies the spatial reality. It functions as the construction of temporality, with music underpinning the absurdist and sometimes melancholic tone. It also serves as a bridge between scenes. The sound design connects the scenes. It emphasizes the daily grind, as well as the sounds of the environment: the birds chirping in the morning, the hectic traffic sounds during rush hour, etc. The sound design is also a great tool to stress the dangerous situations in which tourists put themselves: the sound of the wind blowing beneath the hollow abyss and the rushing trucks at the crossroads.

Musical approach

For this film, I want to explore the use of a leitmotif. A subtle musical composition that expresses our search for (online) connection and sheds light on our growing loneliness. I aim to endlessly repeat this musical motif and variations on the images, to emphasize the daily grind and our never-ending search for authenticity. I want the music to almost become hypnotic. I would like to experiment with string instruments, perhaps combined with the piano, to provide a melancholic feeling.

The film *In the Mood For Love*, by director Wong Kar-Wai (2000), serves as a great inspiration. The film prominently features the leitmotif Yumeji's Theme. The plaintive, aching violin melody communicates a sense of painful longing and loneliness so effectively that just hearing the film's title will likely conjure up the theme in the audience's mind.

Editing approach

I aim to parallel work of shooting and editing. I would like if the editor is closely involved in the process; to build the construction of the images in an early stage and to brainstorm about the bridges between scenes, the dramaturgical structure, and the balance between humor and melancholy. As mentioned above, I would like to work with the slow cinema approach, so the audience has enough time to explore the shots, to get absorbed in the spectacle.

LOCATIONS

Lapland, Norway

North Cape

The scene with the Iconic globe and Midnight Sun.

Honningsvåg Port

A scene, filmed from the perspective of a mountain, looking upon the harbor, where every summer more than 100 cruise ships arrive.

Paris, France

Crossroad Pont d'Iena

The scene with the tourists defying the dangerous crossroad in order to get a picture of the Eiffel Tower.

Restaurant LA Maison Rose

Transformation of a place: a regular restaurant has become a famous Instagram spot.

Amsterdam, Netherlands

Negen straatjes

The Negen Straatjes has turned into a tourist attraction since the increasing rise of TikTok. Queues have been formed in front of several Waffles Stores, to make a TikTok with the famous Dutch cookies.

The Red Light District

The scene establishes the transformation of this area at night, where drunken tourists take over and cause a grim atmosphere.

Keukenhof, Lisse

This scene shows that tourists, all over the world, come to visit this spring garden to watch the Dutch tulips. The garden is open from the end of March until the beginning of May and every year, this tourist attraction in Lisse, a very small village in the middle of the Netherlands, is only open a few weeks a year, which means that all tourists gather at the same time. Filmed from the perspective of the Tulips, this scene shows how isolated we are from each other, only busy with taking pictures.

Museum, Amsterdam

The potential ending scene of the film. I want to film how tourists don't look directly at paintings, but only through another frame. They take pictures of paintings. They listen to audio guides. But they don't see the painting in front of them. I want to film in a museum during the day, but also when the museum closes. I want to film the moment when the last tourists leave, the cleaner wipes the last debris and turns off the lights.

Pisa, Italy

Tower of Pisa

This scene is already described on page number 4. I want to film how tourists slowly take over the square. How they strike several poses, play with attributes, and give each other instructions. While everybody thinks he is trying out something unique, everybody is doing the same.

Italian restaurant

In this scene, I want to show that even our diners offer an opportunity to shape our images and therefore our identities: food posts are extremely popular on Instagram. Posting pictures of the pasta you're eating, has become a way of expressing yourself on social media. I want to film people who are picturing their food before they tasted a bite.

Stavanger, Norway

Pulpit Rock

The Preikestolen, better known as the Pulpit Rock, in Norway, is a flat-top cliff that towers almost 2000 feet above the Lysefjord. Tourist who come to the Preikestolen, to replicate their favorite photographs, don't realize that a challenging four-hour roundtrip hike is required. This rock has been made famous around the world thanks in part to social media. Last year, the clifftop was featured in the last Mission Impossible Film. The Pulpit Rocks only consist of a small platform. In the last few years, the platform has become extremely crowded too many people are allowed to make the hike at one time. Many tourists come unprepared for walking on rocky and sometimes slippery ground. Many accidents happen. I would like to film scenes on the crowded platform of the rock, where tourists dangle their legs over the edge of the cliff.

Kjeragbolten Rock

This scene is already described on page number 4.

RESEARCH

Since I am using myself as the starting point and main source of this artistic research, I will only travel to places where I've been to. This brings several benefits, but first and foremost I believe it is quite convenient to travel to places I already know. During my first trip to Lapland in 2019, I was already playing with the idea to make a film about tourism. I wrote down scenes I observed. A few of these scenes are also described in this film script. When I visited Paris in September last year, I discovered the Influencers crossroad. I filmed a short scene that you can watch below:

<https://vimeo.com/763762626?share=copy>

During the shooting period, I want to search for the right balance between improvising and following the film script. I aim to stay open for events that will unfold the moment we arrive. Filming people takes time and a lot of patience. I want to only film one scene per day, so I will have enough time to wait until something unexpected will happen.